The Connecticut Historical Society

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Amelia (Dyer) Trumbull Wyllys, 1750–1818, by John Trumbull, c. 1777. Landscape and retouching by Ralph Earl. Gift of Rosamond Allen, of Duxbury, Massachusetts, 1954. Canvas 23½ x 29½ inches.

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Connecticut Historical Society
BULLETIN

Volume 20 Hartford, January 1955 Number 1

Connecticut Views on Staffordshire China

The Society is grateful to Philip Hammerslough who arranged the following exhibition, "Connecticut Views on Staffordshire China," January 18, 1955 to June 1, 1955, Gallery 2. To the best of our knowledge it has never been done before, and it is particularly significant in that the largest collections are notable for their lack of Connecticut specimens. No institution or collection had more than ten Connecticut pieces and we have ninety-three on display. The listing is made in hopes of locating additional items as well as a check-list for collectors to complete their collections.

Vegetable dish (#86), 12½" long, black, NEW HAVEN, YALE COLLEGE and STATE HOUSE, by J. J. Jackson, Burslem. Matching lid (#87) has picture of LAKE GEORGE

We are particularly interested in establishing the authenticity of a set called, locally, "Newgate Prison." At least two, and possibly three families in this area, for more than a generation, have referred to it as Newgate. In view of the Peter Morton mark (#61), a local importer, it seems likely that this may be the case, but the original source of the view and better documentation would be welcome.

We are fortunate in having two trays, lent by Yale University Art Gallery and Dr. Arthur H. Merritt of Riverdale, New York, and a sauce tureen, lent by the American Antiquarian Society, of the rare "Arms of Connecticut."

In addition to the above, we are grateful to The New Haven Colony Historical Society; Wadsworth Atheneum; Joseph Hartman, Hartford; Mrs. Edward A. Hart, West Hartford; Morgan B. Brainard, Hartford; Philip Hammerslough, West Hartford; and Jerome W. Blum, Scarsdale, New York, for the loan of their respective pieces.

CASE I

ARMS OF CONNECTICUT
Larsen 256*
by: T. Mayer (Thomas Mayer,) Stoke, Cliff Bank Works, 1829
"In 1656 Connecticut was using a seal. At Hartford in 1662 the First General Assembly declared the previous seal to be legal for the colony until changed by court order. In 1689, 1711, and 1784 other designs were adopted. The last is the one used by Mayer in this series. In 1842 a seal of finer quality and a little broader (otherwise similar to the design of 1784) was adopted. It is used today." [Larsen, page 118-119]

1) Tray, 8½" long
lent by: Yale University Art Gallery, New Haven

1A) Sauce Tureen, 6" high
lent by: American Antiquarian Society, Worcester, Mass.

2) Tray, 8½" long
lent by: Dr. Arthur H. Merritt, Riverdale, New York

HARTFORD, CON. [Conn.] DEAF & DUMB ASYLUM
Larsen 176
by: J. & W. Ridgway, Beauties of America Series, Cauldon Place Works near Hanley
Source of view: from drawing by John Warner Barber published *Connecticut Historical Collections*, 1836
"The American Asylum for the Deaf and Dumb was founded at Hartford in 1815. Rev. Mr. Gallaudet was sent to European countries for study. When he returned with Mr. Clerc, a deaf and dumb teacher, the asylum was opened in 1817. Congress donated land for the building, erected in 1821, the second institution for the deaf and dumb founded in America; the first was opened in 1812 at Cobbs, Virginia." [Larsen, page 90]

3) Vegetable dish, 12½" long
lent by: Wadsworth Atheneum, Hartford

* The following information and that of further data in quotation marks is taken, with the permission of the author, from *American Historical Views on Staffordshire China*, Doubleday & Co., Inc., 1950 by Ellouise Baker Larsen.

Coffeepot (#69), 11¾″ high, WADSWORTH TOWER, by Enoch Wood & Sons

HARTFORD, CON. [Conn.] DEAF & DUMB ASYLUM
Larsen 303
by: R. S. (Ralph Stevenson,) Cobridge, 1815-40
Source of view: from drawing by John Warner Barber, published *Connecticut Historical Collections,* 1836

4) Pitcher, 10″ high (reverse side: NEW YORK, ALMSHOUSE)

This pitcher differs from Larsen 176 in that Stevenson added figures in the foreground of his pieces while Ridgway, using the same illustration, did not use them.

lent by: Morgan B. Brainard, Hartford

HARTFORD, CON. [Conn.] DEAF & DUMB ASYLUM
Larsen 176
by: J. & W. Ridgway, Beauties of America Series, Cauldon Place Works near Hanley
Source of view: from drawing by John Warner Barber, published *Connecticut Historical Collections,* 1836

5) Platter, 14½″ long [scalloped] with
6) Soup tureen, 12″ high (reverse side: ALMSHOUSE, BOSTON; cover: CAMBRIDGE COLLEGE, MASS])

lent by: Joseph Hartman, Hartford

NEW HAVEN, STATE HOUSE
Larsen 81
by: Wood
Source of view: from drawing by A. J. Davis, engraved and printed by Fenner, Sears & Co., published 1831
"The buildings at the left are on Yale campus. At the right stands the State House, erected in 1828, designed by Ithiel Town, business partner of artist Davis. At extreme right is North Congregational Church with its three-section spire, built in 1815, still standing today. Yale was founded in 1701 at Branford by eleven Connecticut clergyman, later called trustees. The General Assembly passed an act to erect a Collegiate School. Part of the college was operated at Saybrook and part at Milford. In 1702 first degrees were conferred. The college was given the name of "Yale" in honor of its greatest benefactor, Elihu Yale. All departments were transferred to New Haven in 1716." [Larsen, page 40]
7) Platter, 17″ long
lent by: Morgan B. Brainard, Hartford

CASE II

Gold Medal: Commodore Thomas MacDonough was awarded the Congressional Medal of Honor for his victory on Lake Champlain, September 11, 1814.
owned by: The Connecticut Historical Society
gift of: Thomas MacDonough, Jr., 1847

COMMODORE MACDONNOUGH'S [MacDonough's] VICTORY
Larsen 6
by: Enoch Wood & Sons
Source of view: from painting by H. Reinagle, engraved by B. Tanner, published 1816
"MacDonough, a young Lieutenant, though his force was outnumbered by the English, gained one of the most brilliant victories of our Navy in the War of 1812. New York was thereby freed of fear of invasion by British soldiers." [Larsen, page 10]
Border I: Shells, irregular center
8) Soup plate, 10″ diameter
9) Bowl, 10¼″ diameter
10) Plate, 10″ diameter
10A) Tureen stand, 7″ diameter [outside border is Gothic Point]
11) Plate, 6½″ diameter
12) Plate, 7½″ diameter
13) Plate, 8¼″ diameter
14) Plate, 9″ diameter

COMMODORE MACDONNOUGH'S [MacDonough's] VICTORY
Larsen 41
by: Enoch Wood & Sons
Source of view: from painting by H. Reinagle, engraved by B. Tanner, published 1816
Border II: Large flowers in wreath

15) Coffeepot, 11″ high [There are variations in this coffeepot not mentioned in Larsen. The cover has *Border III.*]

COMMODORE MACDONNOUGH'S [MacDonough's] VICTORY
Larsen 48
by: Enoch Wood & Sons
Source of view: from painting by H. Reinagle, engraved by B. Tanner, published 1816
Border III: Baskets of fruit and flowers, various shells, seaweed, large and small flowers
16) Teapot, 7½″ high
17) Bowl, 5¾″ diameter
18) Sugar bowl, 6½″ high [Cover has *Border I*]
19) Creamer, 6″ high
20) Cup, 3½″ diameter; and saucer, 5¾″ diameter
21) Cup, 3½″ diameter; and saucer, 5¾″ diameter
entire case lent by: Philip Hammerslough, West Hartford

CASE III

NEW HAVEN, STATE HOUSE
Larsen 81
by: Wood
Source of view: from drawing by A. J. Davis, engraved and printed by Fenner, Sears & Co., published 1831
22) Platter, 18½″ long

HARTFORD STATE HOUSE
Larsen 324
by: R. S. (Ralph Stevenson,) Cobridge, 1815-40
Source of view: unknown
"Jeremiah Halsey (1743-1829) built the brick State House in Hartford in 1796. The state used the building for government purposes until 1879. Thereafter it was occupied as the City Hall." [Larsen, page 140]
23) Saucer, 5½″ diameter
24) Saucer, 5½″ diameter
25) Teacup, 3½″ diameter; and saucer, 5½″ diameter
26) Coffeecup, 4¼″ diameter; and saucer, 6½″ diameter
27) Teapot, 5½″ high
28) Coffeepot, 10½″ high

HARTFORD, CON. [Conn.] DEAF & DUMB ASYLUM
Larsen 176
by: J. & W. Ridgway, Beauties of America Series, Cauldon Place Works near Hanley
Source of view: from drawing by John Warner Barber, published *Connecticut Historical Collections*, 1836
29) Platter, 15″ long [8-sided]
30) Platter, 14½″ long [scalloped]

CONNECTICUT, HARTFORD
Larsen 373
by: J. & J. Jackson, Burslem, 1831-43 (?)
Source of view: from drawing by Thomas Cole, engraved and printed by Fenner, Sears & Co., published ca. 1831

"Hartford, on the west bank of the Connecticut, was ideally situated for maritime commerce with larger cities at home and abroad. When Cole painted this picture, Hartford had a population of about seven thousand. The engraving shows the spire of an Episcopal church towering above the city. The state capitol, designed by Bulfinch, is also seen. This is the second view of a state capitol built from Bulfinch's plans to be pictured on china by Jackson." [Larsen, page 158]

31) Plate, 10¼″ diameter, black
32) Plate, 10¼″ diameter, brown
33) Plate, 10¼″ diameter, pink
entire case lent by: Mrs. Edward A. Hart, West Hartford

CASE IV

Colored engraving: Monte Video, the residence of Daniel Wadsworth, Esq[r] Near Hartford, Connecticut. Drawn by T. Cole, and printed by Fenner, Sears & Co., 1831
lent by: Philip Hammerslough, West Hartford

WADSWORTH TOWER [Connecticut]
Larsen 10, perhaps Larsen 108
by: Enoch Wood & Sons
Source of view: from drawing by John Warner Barber, published *Connecticut Historical Collections*, 1836

"In 1810 Daniel Wadsworth built on top of Talcott Mountain, in the town of Avon, Connecticut, a hexagonal tower fifty-five feet high. Monte Video, his own home, was near. (Wood, No. 80, and Adams, No. 327, used Thomas Cole's view, *Monte Video.*) The tower commanded a fine view of the Connecticut River Valley and was a popular resort for sight-seers. Blown down in 1840. This view offers one of several exceptions to the general rule that Staffordshire potters did not copy one another's border designs. *Old China,* Vol. II, November 1902, page 32, illustrates present view, Wood's WADSWORTH TOWER cup and saucer beside a saucer precisely similar in scene and border, but marked STEVENSON (see item No. 108). Robineau, editor of *Old China.* suggests that perhaps Stevenson originated the design and later sold it to Wood." [Larsen, page 11]

34) Sugar bowl, 7″ high
35) Teapot, 8½″ high
36) Creamer, 6″ high
37) 5 cups, 3¾″ diameter; and 5 saucers, 5¾″ diameter, marked "E. Wood & Sons, Burslem, Warranted, Semi-China."
38) Creamer, 5½″ high
39) Bowl, 5¼″ diameter
40) Cup, 3¾″ diameter; and saucer, 6″ diameter, marked "Wood."

CONNECTICUT, U. S., MONTE VIDEO
Larsen 327
by: W. Adams & Sons, Tunstall
Source of view: from drawing by Thomas Cole, engraved and printed by Fenner, Sears & Co., published 1831

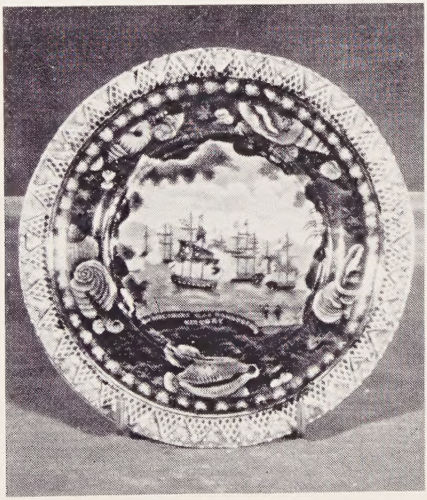
"In 1820 this home, eight miles from Hartford, was the noted country seat of Daniel Wadsworth, an influential patron of art of that city. This estate and the observatory, Wadsworth Tower on Talcott Mountain (see Wood, No. 10), were objects of special interest to nature lovers of that day . . . Cole's view is reversed on the china. Wood, No. 80, also used this view. Jackson, No. 374, presents an item titled MONTE VIDEO, HARTFORD." [Larsen, page 143]

41) Plate, 7", pink
42) Plate, 7", pink [this plate differs slightly from #41 in shade of pink, and detail of view.]
43) Cereal bowl, 7", pink, unique

entire case lent by: Philip Hammerslough, West Hartford

CASE V

HARTFORD STATE HOUSE
Larsen 324
by: R. S. (Ralph Stevenson,) Cobridge, 1815-40
Source of view: unknown
44) Coffeepot, 10½" high
45) Plate, 4¼" diameter, unique example
46) Coffeepot, 11½" high



Tureen Stand, 7" diameter (#10A), MACDONOUGH'S VICTORY, Gothic Point border

47) Teapot, 6″ high
48) Sugar bowl, 3½″ high
49) Cup, 3½″ diameter; and saucer, 5½″ diameter
50) Coffeecup, 4¼″ diameter; and saucer, 6¼″ diameter
51) Large deep saucer, 8″ diameter
52) Large deep saucer, 8″ diameter
lent by: Morgan B. Brainard, Hartford
53) Creamer, 4¼″ high
54) Teapot, 4¾″ high
55) Bowl, 5½″ diameter
lent by: Wadsworth Atheneum, Hartford

CASE VI

NEWGATE PRISON
Not in Larsen
by: see individual pieces
Source of view: unknown

"Here, above the rural countryside from the western slope of Peak Mountain [Granby], are the grim ruins, caverns, and harrowing relics of *Newgate* . . . Revolutionary and early State prison (1773), named for the notorious English Newgate which it undoubtedly surpassed in the barbarous punishments inflicted upon prisoners." [*Connecticut,* The American Guide Series, Boston, 1938]

56) Cup, 3½″ diameter; and saucer, 5½″ diameter
57) Coffeepot, 11″ high, marked "E. Wood & Sons, Burslem, Warranted, Semi-China."
58) Cup, 3½″ diameter; and saucer, 5½″ diameter
59) Large saucer, 8½″ diameter
lent by: Morgan B. Brainard, Hartford
60) Teapot, 6½″ high, marked "Stone China"
61) Creamer, 4¾″ high, marked "Peter Morton, Connecticut, Importer of Earthenware"
owned by: The Connecticut Historical Society
gift of: Newton C. Brainard
62) Sugar bowl, 6″ diameter, marked [Enoch Wood &] Sons, [Bur]slem"
63) Teapot, 6¾″, marked "Enoch Wood & [Sons], Burslem
lent by: Philip Hammerslough, West Hartford

HARTFORD, CON. [Conn.] DEAF & DUMB ASYLUM
Larsen 176
by: J. & W. Ridgway, Beauties of America Series, Cauldon Place Works near Hanley
Source of view: from drawing by John Warner Barber, published *Connecticut Historical Collections,* 1836
64) Platter, 14¾″ long
lent by: New Haven Colony Historical Society, New Haven
65) Platter, 14¾″ long
lent by: Yale University Art Gallery, New Haven

CONNECTICUT, HARTFORD
Larsen 373
by: J. & J. Jackson, Burslem, 1831-43 (?)
Source of view: from drawing by Thomas Cole, engraved and printed by Fenner, Sears & Co., published ca. 1831
66) Plate, 10½″ diameter, mulberry
67) Soup plate, 10½″ diameter, black
owned by: The Connecticut Historical Society

RESIDENCE OF S. RUSSELL
Larsen 83
by: Wood
Source of view: from drawing by A. J. Davis, engraved and printed by Fenner, Sears & Co., published 1831
"The house shown in the engraving belonged to Samuel Russell of Middletown, who was an enterprising merchant. In 1824, under the name of Russell & Co., he opened business relations with China which, even in 1890, were very vigorous and profitable. Russell was an influential citizen of his busy town." [Larsen, page 41]
68) Plate, 7″, mulberry, marked "Residence of S. Russel."
owned by: The Connecticut Historical Society
gift of: Newton C. Brainard

CASE VII

WADSWORTH TOWER
Larsen 45
by: Enoch Wood & Sons
Source of view: from drawing by John Warner Barber, published *Connecticut Historical Collections*, 1836
69) Coffeepot, 11¾″ high [Same border as that used in COMMODORE MACDONOUGH'S VICTORY, No. 41, Border II]
lent by: Morgan B. Brainard, Hartford

WADSWORTH TOWER [Connecticut]
Larsen 10
by: Enoch Wood & Sons
Source of view: from drawing by John Warner Barber, published *Connecticut Historical Collections*, 1836
70) Teacup, with handle, 3½″ diameter
owned by: The Connecticut Historical Society
gift of: George Dudley Seymour
71) Coffeepot, 12″ high
lent by: Morgan B. Brainard, Hartford

HARTFORD, CON. [Conn.] DEAF & DUMB ASYLUM
Larsen 303
by: R. S. (Ralph Stevenson), Cobridge, 1815-40
Source of view: from drawing by John Warner Barber, published *Connecticut Historical Collections*, 1836
72) Pitcher, 8¼″ high
owned by: The Connecticut Historical Society

WADSWORTH TOWER [Connecticut]
Larsen 10
by: Enoch Wood & Sons
Source of view: from drawing by John Warner Barber, published *Connecticut Historical Collections*, 1836

73) Bowl, 6¼″ diameter
74) Bowl, 5½″ diameter
75) Coffeecup, 4½″ diameter
76) Saucer, 6½″ diameter, marked "E. Wood & Sons, Burslem, Warranted, Semi-China"
lent by: Morgan B. Brainard, Hartford
77) Teapot, 8½″ high
78) Creamer, 5″ high
79) Teapot, 6½″ high
lent by: Wadsworth Atheneum, Hartford

CONNECTICUT, NEW HAVEN [Sometimes mislabeled YALE COLLEGE]
Larsen 375
by: J. & J. Jackson, Burslem, 1831-43 (?)
Source of view: from drawing by A. J. Davis, engraved and printed by Fenner, Sears & Co., published 1830
"State House at right was erected in 1828 and moved from this locality in 1889. At the left stands Center Church. Both buildings were designed by Ithiel Town, business partner of the artist, Davis. This view is rarely found." [Larsen, page 159]

80) Platter, 11″ long, brown, marked "New Haven, Connecticut, Jackson's Warranted"
lent by: Dr. Arthur H. Merritt, Riverdale, New York
81) Vegetable dish, 11″ long, black [without handles], marked same as above, #80
lent by: Morgan B. Brainard, Hartford

TABLE CASE

NEW HAVEN, STATE HOUSE
Larsen 81
by: Wood
Source of view: from drawing by A. J. Davis, engraved and printed by Fenner, Sears & Co., 1831

82) Soup tureen, 6½″ high, [without cover]
lent by: Morgan B. Brainard, Hartford

CONNECTICUT, NEW HAVEN [Sometimes mislabeled YALE COLLEGE]
Larsen 375
by: J. & J. Jackson, Burslem, 1831-43 (?)
Source of view: from drawing by A. J. Davis, engraved and printed by Fenner, Sears & Co., 1830

83) Platter, 10½″ long, mulberry
84) Platter, 19¼″ long, black (enlarged version)
lent by: New Haven Colony Historical Society, New Haven

Pewter box: "New Haven in Nord America" showing same view as that

used on china, NEW HAVEN, YALE COLLEGE & STATE HOUSE, Larsen 376
lent by: Jerome W. Blum, Scarsdale, New York

NEW HAVEN, YALE COLLEGE AND STATE HOUSE
Larsen 376
by: J. J. Jackson, Burslem, 1831-43 (?)
Source of view: from drawing by A. J. Davis, engraved and printed by Fenner, Sears & Co., 1831
"The present view was also used by Wood, No. 81, where history and illustration are given. Jackson, in present item, No. 376, used less foliage than Wood and rearranged the groups of people." [Larsen, page 159]
85) Vegetable dish, 12½" long, black [with handles]
lent by: New Haven Colony Historical Society, New Haven
86) Vegetable dish, 12½" long, black [with handles] and
87) Lid (reverse side: LAKE GEORGE) [sometimes mislabeled FORT TICONDEROGA, NEW YORK]
lent by: Morgan B. Brainard, Hartford
88) Peter Morton plate (see *Bulletin*, January, 1954, Connecticut Historical Society)
lent by: Morgan B. Brainard, Hartford

NEW HAVEN, YALE COLLEGE
Larsen 430
by: C. M. (Charles Meigh,) American Cities and Scenery Series, Hanley, 1840-50
Source of view: from drawing by W. H. Bartlett, engraved by J. Sands, published 1838
"Right half and center only of engraving are shown on the china. View also used by Godwin, No. 421, where notes and word picture are given. The different details of Meigh's view are change of figures in center foreground group to two women and a man, at right man and dog, all of street shown leading through center to rear, and at left one tower on Yale Campus." [Larsen, page 175]
89) Soup plate, 9½" diameter
lent by: Philip Hammerslough, West Hartford
90) Plate, 9½" diameter
owned by: The Connecticut Historical Society

YALE COLLEGE
Larsen 421
by: Thomas Godwin, Burslem Wharf after 1829; still operating in 1843
Source of view: from drawing by W. H. Bartlett, engraved by J. Sands, published 1838
"Here occurs an almost unparalleled coincidence where two artists used identical angles of main features of a scene for their individual pictures. Compare details of the Davis view, *Yale College & State House, Newhaven, Connecticut,* illustrated by Wood, item No. 81, and Bartlett's *Yale College (Newhaven),* with word picture, present item, No. 421. The Davis view was also used by Wood and by Jackson, No. 376; the latter (Bartlett) by Godwin, No. 421, and by Meigh, No. 430." [Larsen, page 172]

91) Teacup, with handle, 4″ diameter; and saucer, 5½″ diameter
lent by: Yale University Art Gallery, New Haven

PICTURES

1) Painting: Monte Video, Summer Home of Daniel Wadsworth. Talcott Mountain. Avon. Thomas Cole. 1801-1848 [19 x 25½ inches]
lent by: Wadsworth Atheneum, Hartford

2) Engraving: Monte Video The Residence of D. Wadsworth, Esq^r Near Hartford Connecticut, drawn by Thomas Cole, engraved and printed by Fenner, Sears & Co. [1831]
lent by: Mrs. Edward A. Hart, West Hartford

3) Wood cut: The American Asylum for the Deaf and Dumb at Hartford Connecticut
lent by: Mrs. Edward A. Hart, West Hartford

4) Two original sketches of Monte Video by Daniel Wadsworth, to illustrate Benjamin Silliman's *Travels*
owned by: The Connecticut Historical Society

5) Engraving: Hartford, Connecticut, with border design, [drawn by Thomas Cole, engraved and printed by Fenner, Sears & Co., published ca. 1831]
lent by: Mrs. Edward A. Hart, West Hartford

Platter (#84), 19¼″ long, black, CONNECTICUT, NEW^r HAVEN, by J. & J. Jackson, Burslem, 1831-43 (?)

Portrait of Amelia Dyer

In September Miss Rosamond Allen of Duxbury, Massachusetts, informed the Society she had recently located some additional manuscripts of the Wyllys family. The bulk of these, acquired by Lemuel A. Welles a number of years ago, were published by the Society in 1921, and purchased in 1943. As an afterthought, Miss Allen noted that she had a portrait of her great-great-grandmother, Amelia Dyer, in which we might be interested.

Amelia, born in Windham, November 25, 1750 was the daughter of Eliphalet and Huldah (Bowen) Dyer. In March, 1777 she married, as her first husband, Joseph Trumbull, Commissary General and brother of the painter John Trumbull. Joseph died July 23, 1778. She married a second time to Hezekiah Wyllys, born 1747, Yale class of 1765, and died March 29, 1827. In *Captain Nathan Hale, James John Palsgrave Wyllys, A Digressive History* by George Dudley Seymour it is stated that Amelia permitted the Connecticut Charter of 1662 to be used for lining the bonnet of Widow Amelia Bissell of East Windsor who "had occasion for some pasteboard." The remaining portion of this Charter, owned by the Society, is on permanent exhibition.

The news of this painting excited us considerably for we were in the process of arranging the William Johnston exhibition, and Amelia's father was painted by Johnston. Mr. Theodore Sizer in his book, *The Works of Col. John Trumbull,* notes the Mrs. Joseph (Amelia Dyer) "portrait" as unlocated. Also, many of the Wyllys family, with whom she later married, were painted by Ralph Earl. Here, then, was the possibility of finding a portrait by Johnston, Trumbull, or Earl. We went to Duxbury as soon as possible and there found what we believed to be an early portrait by John Trumbull, c. 1777–1778.

Mr. Ralph Thomas, who restored the painting for us, reports that it is an important painting, originally by John Trumbull but over-painted by Ralph Earl. In his opinion, Earl painted the entire landscape, heavy fringe, drapery, chairback, and over-painted the face, neck, highlighted the hair, and brushed over the shadows of the gown and back of the hand. The eyes, mouth, nostrils, hair, ear, and scarf around the hand and shoulders are distinctly Trumbull's. There are a number of places where Earl's paint has peeled off, leaving little windows to view Trumbull's original paint. We can only speculate as to the reason for this.

The picture would not be complete without mention of the painting of Joseph Trumbull, also by John Trumbull, which was done posthumously "from memory" in 1778. There is a letter among the Trumbull papers dated Boston, October 29, 1778 from John to his brother David: "I have begun our bro^{s} Jos.:—and proceed much better than I expected. Hope to finish it in a few days after which, I must take a copy for myself, and then will send home that which shall be the best resemblance.—" Our duplicate copy, hanging in the first floor gallery, went first to Pilgrim Hall, Plymouth, Massachusetts, and is now on deposit here. So, after many years of separation, the portraits of Joseph Trumbull and his wife Amelia Dyer are together again and are hanging side by side.

Albert Carlos Bates Auction Sale November 6, 1954

Since the founding of this Society in 1825, the largest and most valuable collection of printed and private manuscript records of Connecticut has been accumulated largely by gift. Thomas Robbins, the first Librarian (1844–1856) left the Society aproximately 3,500 volumes. Albert Carlos Bates, the sixth Librarian, serving from 1893 to 1940, more than doubled the Society's collections. He was a distinguished collector and, during his years of association with the Society, had the opportunity to acquire many things which we could not afford. During his lifetime he made a large number of significant gifts to the library, and shortly after moving to our new building he presented us with his outstanding collection of early American children's books. When the sale of his library was announced and the printed catalogue was received, a very careful check was made to determine what we lacked and would like to acquire. This was complicated by the lumping of approximately 700 juvenile books into twenty-nine lots. This meant carefully checking the lots prior to the sale and noting the ones in which we had an interest so that, after the sale, we could perhaps do business with whoever had purchased them.

We found twenty-five items on which we wished to bid. Through the generosity of Newton C. Brainard, Charles S. Bissell, Ethelbert Allen Moore, Morgan B. Brainard, H. Bacon Collamore, Ward S. Jacobs, Philip Hammerslough, Florence S. M. Crofut and Marjorie F. Waterman we secured contributions amounting to $695.00 to be applied toward their purchase. Just prior to the sale, the Standing Committee met and considered the matter, culminating in a special appropriation—up to $2,000.00—to assure our securing the items of most significance to us. This appropriation was largely due to the realization that our predecessors had acquired the finest Connecticut collection in the world and that, as present-day trustees, it was our obligation to keep it so. If we did not do this, we would be delinquent in our obligation to the thousands of donors and deceased members who have had a part in the growth of this institution.

Surplus income was consequently authorized for the Bates auction sale, and the following items were purchased. Only in seven instances were we unsuccessful, the price exceeding the amount we had expected to bid.

BATES, ALBERT CARLOS, 1865–1954

Annotated bibliography of Connecticut Almanacs, Statute Laws, "Broadside Index", containing Mr. Bates' check-list of additions, corrections, and location of extant copies [lot #80]

BIBLE. NEW TESTAMENT. ENGLISH. [1794]

The New Testament of our Lord and Saviour Jesus Christ newly translated out of the original Greek . . . *New Haven: Printed by Tiebout & O'Brien . . . {1794}*

[COOPER, W. D.]

New history of the Grecian States; from their earliest period to their extinction by the Ottomans . . . London. *Printed: Lansingburg, (New York), reprinted by Silvester Tiffany, for, . . . Thomas Spencer, Albany. 1794.*
[Rare book with Abner Reed engraving]

FREEMASONS. CONNECTICUT [R.A.] GRAND CHAPTER

Constitution of the . . . formed on the nineteenth day of October, A. L. 5797. *Middletown: Printed by T. Dunning. 1797.* [Unique copy]

GAY, [REV. EBENEZER], 1696–1787

The Sovereignty of God, a sermon on the three young men killed at Suffield, Connecticut, May 20, 1766. *Hartford. Thomas Green. 1767.*
[The pamphlet is on the same subject as the broadside]

GRISWOLD, STANLEY, 1763–1815

The Good land we live in. A sermon delivered at Suffield (Conn.) on the celebration of the anniversary of American independence. July 7, 1802. Suffield: *Printed by Edward Gray. 1802.*
[A local imprint lacking in our collection]

History of Mr. Tommy Thoroughgood and Mr. Francis Froward, both young gentlemen. To which are added, a number of moral stories . . . *Stonington-Port. Printed by S. Trumbull. 1800.*
[A unique Connecticut juvenile]

History of the seven wise masters of Rome. Containing many ingenious and entertaining stories wherein the treachery of evil counsellours is discovered, innocence cleared, and the wisdom of the seven wise masters displayed. *Windham: Printed by J. Byrne and Son. 1811* Together with The History of the seven wise mistresses of Rome. [Two unusual local imprints]

MATHER, COTTON, 1663–1728

Seasonable thoughts upon mortality. A sermon occasioned by the raging of a mortal sickness in the colony of Connecticut, and the many deaths of our brethren there. Delivered at Boston lecture, 1711, 12 . . . *Boston. Printed: Sold by T. Green, 1712.*
[Six copies listed by Holmes: American Antiquarian Society, Library of Congress, Boston Public Library, Matt B. Jones, Yale University Library, and Bates]

MATHER, COTTON, 1663–1728

Decus ac tutamen. A brief essay on the blessings enjoy'd by a people that have men of a right character shining on them. Offered in commemoration of that good and great man the Honourable Gurdon Saltonstall, Esq., late governour of Connecticut colony . . . *New London: Printed by T. Green, 1724.*
[Ten copies listed by Holmes: American Antiquarian Society, British Museum, Bodleian Library, George H. Sargent, Harvard College Library, McGregor Library, Massachusetts Historical Society, Princeton Theological Seminary, Watkinson Library, and Bates]

REED, ABNER

First step to learning, or Little childrens spelling and reading book . . . Second edition . . . *East-Windsor: Printed . . . by Luther Pratt. 1800*

REED, ABNER, Engraver

[Collection of four small engravings.] *Hartford: (Con.) Published by Abner Reed. 1809.*

[A unique copy by an early engraver]

REMINGTON, [E.], broadside

A short account of three young men who were killed by lightning, at Suffield, May 20, 1766.

[A unique example of very early Hartford printing]

Result of a council of the consociated churches of the county of Windham . . . *Boston. Printed by J. Draper, for J. Eliot . . . 1747*

ROCHE, REGINA MARIA [DALTON], 1764–1845

Melinda, or the victim of seduction. *Danbury: Printed for the Booksellers. 1804.*

[Rare early fiction]

ROGERS, JOHN, 1648–1721

Book of the Revelation of Jesus Christ, which God gave unto him to shew unto his servants things which were come to pass; and Jesus Christ sent and signified by his angel to his servant John. *Boston: Printed for the Author. 1720.*

[Extremely rare and important publication of the Rogerenes, a religious sect in New London County]

WILLARD, ASAPH, Engraver

Sample book containing 57 bank notes done for the Graphic Company of Hartford, 1818. No imprint.

[A unique copy]

One of four small engravings by Abner Reed which appeared in pamphlet form, Hartford, 1809

Youth's warning piece; the tragical history of George Barnwell, who was undone by a strumpet, who caused him to rob his master, and murder his uncle . . . *New London. Printed and sold at the Printing-Office* [1770?]. [A unique, early Connecticut imprint]

The following, also from the lots previously mentioned, were secured from their various purchasers:

The Alphabetical Tattoo; or, Assembly of the Great and Little Letters, at the Critic's Palace, in Hartford. *Hartford: Hale & Hosmer. 1814*

[ALTHANS, HENRY]
Scripture natural history of quadrupeds. With reflections. *New Haven: S. Babcock, Publisher. . . . Sidney's Press. 1830*

Animal biography: or Book of natural history; designed for the amusement and instruction of little folks. . . . *New Haven. Printed and published by S. Babcock. 1841*

BARBAULD, [ANNA LETITIA (AIKIN)]
Hymns in prose; for little children. . . . *New Haven. S. Babcock . . . 1837*

The Basket-maker, and the brothers . . . *New Haven: For J. Babcock and Son. Sidney's Press. 1820*

The Bible boy; being the history of a lad who was reputed to have got the whole Bible by heart. By a Minister, . . . To which is added, An address to a child on leaving Sunday School. . . . *Hartford: Printed by George Goodwin & Son. 1821*

Bible stories and Bible pictures. *New Haven. S. Babcock. 1834*

The Blackbird's Nest; a Tale for children. *New Haven: Published by John Babcock and Son, and S. Babcock Co., Charleston. 1824*

The Book of nature. *New Haven: For J. Babcock & Son. Sidney's Press. 1820*

Charlotte the vain little girl; and poems for children. *New Haven: Sidney's Press, For J. Babcock & Son. 1819*

Cynthia, with the tragical account of the unfortunate loves of Almerin and Desdemona . . . *Hartford: Printed by J. Babcock. 1797*

Cynthia and Orsamus, with the tragical account of Almerin and Desdemona . . . *New Haven: Printed and sold by William W. Morse. 1802*

The Death and Burial of Cock Robbin: With the story of the Farmer's Daughters. To which is added, The tragical Death of an Apple-Pye. *Hartford: Sheldon & Goodwin. {c. 1815}*

[DEFOE, DANIEL]
Adventures of Robinson Crusoe. . . . *New Haven: Published by J. Babcock and Son, and S. Babcock and Co., Charleston, S.C. Sidney's Press. 1824*

Fire-side amusement: A new collection of choice riddles. Printed for the entertainment of all the good and merry little boys and girls, who are so lucky [sic] to obtain it. By Jeffery Puzzlebrain. . . . *Hartford: Printed by Hale & Hosmer. 1812*

The Flock of sheep; or, Familiar explanations of simple facts. *New Haven: Printed and published by S. Babcock. 1840*

FREEMASONS. CONNECTICUT. GRAND LODGE
Constitution and bye-laws, together with a summary abstract of the ordinances, rules and regulations that have been adopted by the Grand Lodge of Connecticut, from the time of its institution on the eighth day of July anno lucis five thousand seven hundred and eighty-nine, up to and including the communication in October A. L. 5798. *Hartford: Printed by Elisha Babcock. 1799*

The Hermit of the Forest, and the Wandering Infants. A Rural Fragment. A New Edition. *Litchfield: Hosmer & Goodwin. 1808*

The History of Beasts. *New-Haven: Sidney's Press. 1826*

The History of Goody Two-shoes. To which is added, The Rhyming Alphabet, or Tom Thumb's Delight. *Hartford: Sheldon & Goodwin. {c. 1815}*

The History of Joseph and his Brethren. *New Haven: John Babcock and Son, and S. and W. R. Babcock, Charleston, S.C. 1821*

HUNTINGTON, ELEAZER
Introduction to the Art of Penmanship; or, A new and improved system of round and running hands . . . *Hartford: Printed by B. & J. Russell. 1819*

The Infant's pictorial primer; or First steps on the ladder of learning. *New Haven: Published by S. Babcock. 1850*

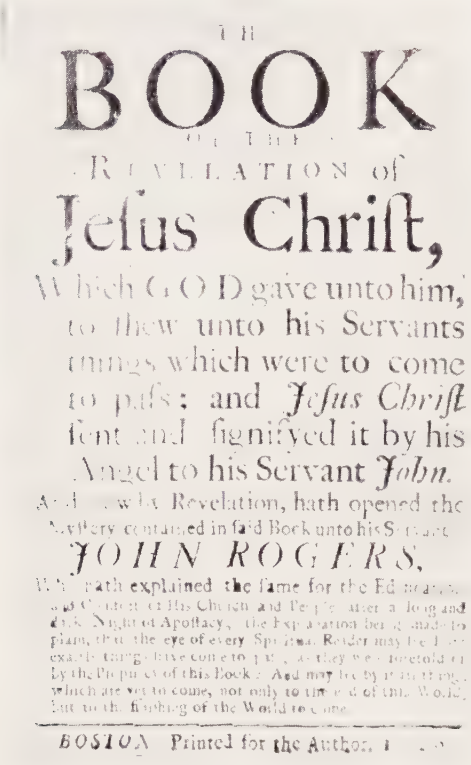
The Instructive story of Industry and Sloth. *Hartford: John Babcock, 1798*

Instructive history of Industry and Sloth. . . . *New Haven. {Published by I. Cooke & Co.} From Sidney's Press. 1808*

The Ladder to learning, or Child's Instructor . . . to which is added, Entertaining Stories and the Catechism. First Edition. *Stonington-Port: E. Trumbull, n.d.*

The Little deserter: or, Holiday sports; a tale: dedicated to all good boys. . . . *New-Haven: Published by J. Babcock & Son. Sidney's Press: . . . 1825*

Little forget-me-not. A token of love. . . . *New Haven. Printed and published by S. Babcock. n.d.*



THE

BOOK

OF THE

REVELATION of

Jesus Christ,

Which GOD gave unto him,
to shew unto his Servants
things which were to come
to pass: and *Jesus Christ*
sent and signifyed it by his
Angel to his Servant *John*.

And now this Revelation, hath opened the
Mystery contained in said Book unto his Servant

JOHN ROGERS,

Who hath explained the same for the Edification
and Comfort of his Church and People under a long and
dark Night of Apostacy, the Explanation being made so
plain, that the eye of every Spiritual Reader may see how
exactly things have come to pass, as they were foretold or
by the Prophets of this Book: And may be by reading things
which are yet to come, not only to the end of this World,
but to the finishing of the World to come.

BOSTON Printed for the Author, [illegible]

The Book of Revelations, *by John Rogers, 1648–1721. A rare publication of the Rogerenes, a religious sect, founded 1675–77, in New London County*

The Little Keepsake: or, Easy lessons, in words of one syllable. *New Haven. Published by S. Babcock. n.d.*

Little Lucy and her lamb . . . *N.Y.: Printed . . . by Mahlon Day . . . n.d.* (Cover title: A Little Toy for girl or boy)

Little poems for infant minds. . . . *New Haven: S. Babcock. 1834*

The Little Sketch Book, or Useful objects illustrated. *New York: Kiggins & Kellogg, . . . n.d.*

Memoir of the life and happy death of Wilberforce Smith. *Hartford: Printed and sold by Geo. Goodwin & Sons. 1822*

The New instructive history of Miss Patty Proud. . . . *New Haven: Sidney's Press. 1813*

The Orphans, or Honesty rewarded. Together with Select hymns. . . . *New Haven: From Sidney's Press. 1817*

[PERRAULT, CHARLES]
Bluebeard. A new history of Blue Beard, Written by Gaffer Black Beard. First Windsor Edition. *Windsor: Farnsworth & Churchill. 1810*

The Picture book; or familiar objects described. *New Haven. Published by S. Babcock. 1844*

Pictures of Bible history, with suitable descriptions. *Hartford: Oliver D. Cooke. 1820*

Poetry for children. *New Haven: Published by J. Babcock & Son, and S. Babcock & Co., Charleston, S.C. Sidney's Press. 1822*

The Riddler; a collection of puzzles, charades, rebusses, conundrums, enigmas, anagrams, &c. for the amusement of little folks. *New Haven: S. Babcock. . . . 1835*

Scenes at home; or A sketch of a plain family. . . . *New Haven: Sidney's Press. For John Babcock and Son. . . . and S. Babcock and Co. . . . Charleston, S.C. 1823*

Select rhymes for the nursery. *New Haven. Sidney's Press. 1813*

Spring flowers; or Easy lessons for young children. . . . *New Haven: Published by J. Babcock and Son, and S. Babcock and Co., Charleston, S.C. Sidney's Press. 1822*

Stories from scripture. For small children. . . . *New Haven: For J. Babcock and Son. Sidney's Press. 1820*

The Sun-Flower; or Poetical blossoms . . . *New Haven. Printed and published by S. Babcock. 1840*

TOM THUMB, pseud.
The Life and Death of Tom Thumb, the Little Giant. Together with some curious anecdotes respecting Grumbo, the Great Giant, King of the Country of Eagles. *Litchfield: Hosmer & Goodwin. 1808*

Tommy True; the industrious scholar. And little Agnes. *New Haven: S. Babcock . . . 1837*

The Transmigration of Indur. . . . *New Haven: Published by J. Babcock & Son, and S. Babcock & Co., Charleston. Sidney's Press. 1825*

[TUTHILL, LOUISA CAROLINE (HUGGINS)?]
Love of admiration, or Mary's visit to B———. A moral tale. By a Lady. . . . *New Haven. Published by A. H. Maltby . . . {Durie, Peck & Co., Printers} 1828*

WATTS, ISAAC
Divine Songs attempted in easy language for the use of children. *Hartford: Printed by J. Babcock. 1795*

WATTS, ISAAC
. . . Divine Songs for the use of children. *Published by J. Babcock and Son, New Haven, and S. Babcock and Co., Charleston. 1824*

The Western primer; or Child's first lessons in spelling and reading. . . . 15 ed. *New Haven. Printed and published by S. Babcock. 1851*

WILLISON, JOHN
Young Communicant's catechism. With Questions and counsel for young converts. By the Rev. Ashbel Green, . . . *New Haven: Published by A. H. Maltby . . . {Baldwin and Treadway, Printers} 1831*

Wisdom in Minature; or, The Young Gentleman and Lady's Magazine. Being a collection of sentences, divine and moral. *Hartford: John Babcock. 1798*

News of the Society

The Society recently received $2,500.00, a partial distribution of the bequest of Alain C. White, a former Vice President who died April 24, 1951. With the death of Mrs. Gertrude Hills Thomson February 11, 1954 the trust established by J. Coolidge Hills in 1913 expired and the Society received $55,392.10. Both bequests establish endowment funds, the income of which is available for general expenses.

Lest there be some who need to be reminded, the Society requires at least three additions to its staff in order to satisfy minimum requirements. We have also already outgrown the lecture hall. In short, there is a great need for sizable sums for an addition, and the general endowment is still several hundred thousand dollars short of present needs.

We have an old and honored society, rich in the heritage of Connecticut. By many standards we are well off, but there is much room for improvement. To those interested, it is suggested you consult the President or Director regarding benefactions. Under our present tax laws, this is a very advantageous time to make contributions, and the Society has well demonstrated that it can make good use of all gifts and bequests.

"Hartford in 1824"

By Newton C. Brainard

The recent cleaning of one of the Society's paintings has made visible a view of "Hartford in 1824," which has many interesting features. Obviously it was painted as a landscape and not as an historical record. Done in oil on canvas, it is not quite good enough to be rated as a work of art and yet it is far too good to be described as primitive.

Perhaps the first point of interest is the physical location of Hartford. As is the case with so many of our Connecticut towns, the village street was located along a ridge, with views on both sides. The first ridge back from the river was a natural choice. This made it possible for our artist to look east from the next ridge and find the view he wanted, a rural scene with a village in the middle distance to give it interest. He set up his easel on what was first called Ox Pasture Hill, then Tower Hill, later called Lord's Hill and Asylum Hill. Today Asylum and Farmington Avenues meet at just about that spot.

Immediately below him was the bend of the Little River, and near the left margin of his picture we see why Gully Brook got its name, for the high

Painting of Hartford in 1824, gift of Mrs. Charles Floyer Pond (Harriet Newell Phelps) of Hartford, prior to 1876. Canvas 50 x 39 inches.

banks are bare where the stream, now confined in a conduit like the Little River, cut a gully through the high bank to join the larger stream.

At the left, in the middle distance, is a cluster of brick buildings, the largest of which is easily identified as the jail of 1796. The neighboring homes were on what is now Trumbull Street. Nearby, the First, or Center Church tower rises from the trees, balanced on the far right by the square white steeple of the Second, or South Church. The latter has interest, for it is one of the few views which we have showing the building which preceded the present structure. Severely plain, it was described in Kendall's *Travels* . . . in 1807 as "The church, which from its situation, is called the South Meetinghouse, is a small one. . . . The edifice is of wood, alike unornamented, within and without; and when filled, there was still presented to the eye nothing but what had the plainest appearance. . . a gallery, opposite the pulpit. . . ."

"The pulpit, or what is here called, the *desk,* was filled by three, if not four clergymen; a number which, by its form and dimensions, it was able to accommodate."

Between the churches we get glimpses of a mixed group of houses, mainly brick, which calls attention to the comment of Dwight, another Traveler, who said in 1796, "The inhabitants of Hartford are the only people in Connecticut who have had sufficient wisdom, and self-government, to forbid by a public vote the erection of wooden houses within the compact part of their city; and to adhere without murmuring to their first vote on this subject. Posterity will have reason to remember this measure with gratitude."

A white object in the center, rising above the trees, turns out to be the topsails of a ship on the river.

Dr. Love's *Colonial History of Hartford* lists the buildings on this section of Main Street as mostly residences or small shops. None of them would account for the tall flagpole a short way south of the First Church. The wooded foreground gives no suggestion of the squalid swamp which Dr. Bushnell, a generation later, chose as a site for the park which bears his name.

From the picture we can see that Hartford, one hundred and thirty years ago, was still a country town, much smaller than several other communities in the State.

The history of this picture is vague. Dr. Love mentions such a view as being in the Wadsworth Atheneum. As they have no record of it, it seems safe to assume that it is our picture to which he refers. He notes that a smilar picture is mentioned in the *Connecticut Post.* His references follow:

"The Wadsworth Atheneum has an old oil painting, the colors of which are much dimmed, which shows the spire of the Second Church meetinghouse. It is said to have been formerly in the possession of the Pond family. As this edifice was torn down in 1828, and the picture also shows the spire of the present First Church meetinghouse, erected in 1807–1808, the painting was executed between those dates. A writer in the 'Old Days in Hartford' articles, No. 27, *Connecticut Post,* refers to this or a similar paint-

ing as giving the view from Lord's Hill in 1818 and states that it was painted by Waldo."

"Old Days in Hartford"—"A painting of Hartford in 1818, made by Waldo, is in the gallery of paintings, but the view, taken from Lord's hill, is not comprehensive enough to include the old house."

Our own records have the following record of it:

"Hartford in 1824"—"Painting in oil of Hartford showing at left foreground a large tree. Under it sits a man with arm outstretched. Near him stands another man with arm outstretched toward a cow which stands near them. The river winds from the foreground down through the city in the background. The First or Center Church may be seen at left.

"Presented by Mrs. Charles Floyer Pond (Miss Harriet Newell Phelps), of Hartford, previous to 1876, perhaps about 1872 when her name disappears from the Hartford Directory."

Perhaps some one of our members can add to its identification.

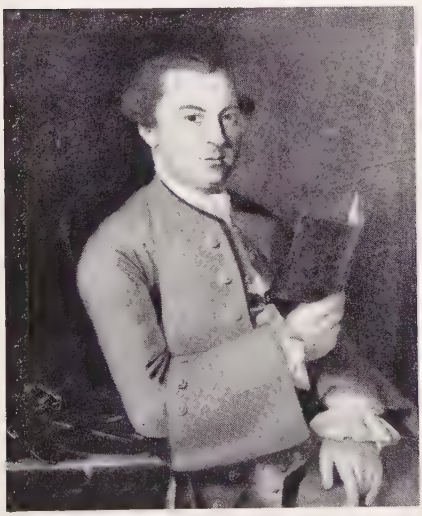
Members Admitted November 2, 1954—January 4, 1955

George Clive Alvord
Rev. Robert G. Armstrong
Mrs. Charles Bangert
Mrs. Charles O. Bierkan
John J. Bracken
Joel Kell Brandon
Samuel C. Burchell, Jr., M.D.
Charles Harold Burger
Mrs. John M. Burleigh
Mrs. G. Bruce Butterfield
Ernest Dwight Clark
Justine M. Clark
Mary E. Coe
James F. Dickson
Mrs. James F. Dickson
Philip Fowler Ellsworth
Mrs. Philip Fowler Ellsworth
Mrs. Guy B. Fallow
Joseph H. Fornal
Mrs. Joseph H. Fornal
Mrs. Karl E. Fransson
Elizabeth Henrietta Gadd
Mrs. Robert B. Gerrish
Mrs. Charles Wolcott Holt
Mabel Hotchkiss
Mrs. H. Gildersleeve Jarvis
Mrs. Morris Joseloff
Wilma Keyes
John Willard Knipe
Wilfred Lennon
Mrs. Wilfred Lennon
David Lincoln
Mildred E. Linden
Mrs. Milton F. Little
James A. McInerny
Arthur J. Menard
Mrs. Arthur J. Menard
Gaylord Lord Paine
Marshall Prentiss
George J. Richards
Philip George Robinson
John Carter Rowley, M.D.
Mrs. Charles B. Russell
Mrs. William H. St. John
Anna B. Sands
Mrs. Joseph Simons
Mrs. Ralph H. Smalley
Carey Stanton, M.D.
Thomas A. Stevens
Agnes M. Sturges
John Gilbert Thomas
Mrs. John Gilbert Thomas
Louis Jude Tuttle
Mrs. Louis Jude Tuttle
J. Philip Walker
Mrs. H. Howard Wallace
Mrs. Charles H. Warren
Katharine Howes Wead
Mrs. John B. Willard
Marion E. Wilson

Some Comments on William Johnston, Painter, 1732-1772

The exhibition of paintings attributed to William Johnston, Gallery I, October 18, 1954 to January 22, 1955, was arranged to display the seven portraits owned by the Society, and to stimulate further research in hopes that documentary evidence, proving or disproving the attributions, would be forthcoming. As a result of our exhibition, two and perhaps three paintings, which are possibly by Johnston, have been brought to our attention by their owners.

We are happy that a key portrait has now been announced, and documentation is published in the January, 1955 *Bulletin* of the New London County Historical Society. It consists of the initials "W J" on the back of the frame of the Lucretia (Harris) Shaw painting, and a receipt to Nathaniel Shaw, Jr., dated April 11, 1763, for the portrait of Lucretia, and another unlocated portrait of her son. The Lucretia (Harris) Shaw painting is owned by that Society. It is one of the two in their possession that we had sought to borrow for our exhibition. Our request was refused. We regret that these paintings were not included in our exhibition and that we were not informed of the receipt and initials so that proof, rather than strong circumstantial evidence, could have appeared in our *Bulletin*. However, the correctness of our assumption is now evident. We are pleased that our ef-



Dr. Hall Jackson, 1739–1797, lent by Amherst College, attributed to Copley, 28½ x 36 inches

Charles Caldwell, c. 1732–1801, lent by Art Museum of the New Britain Institute

Ralph Isaacs (1741–1799) and Mary (Perit) (c. 1740–1816), lent by New Haven Colony Historical Society, 39½ x 49 inches

forts were not in vain, and that a hitherto unknown artist of considerable merit, working in Connecticut in the 1760's, may now receive his just recognition.

We are also informed that a catalogue of paintings by William Johnston, completed by Mrs. William Sawitzky, will be published in *The New York Historical Society Quarterly* shortly. It will be of interest to note whether those we considered by Johnston are included in this list.

The following critical comments of the paintings exhibited were contributed by Ralph W. Thomas, a professional restorer of paintings and Curator of The New Haven Colony Historical Society; and by Robert C. Vose, Jr., Vose Galleries, Boston, Massachusetts. (T.R.H.)

WILLIAM JOHNSTON: William Johnston, born Boston, December 30, 1732, was the son of Thomas Johnston (1708–1767), a painter, engraver, japanner and organ builder. William had four brothers, Thomas, Jr., Benjamin, Samuel and John, and it is believed that all but John (b. 1757), who was quite young when the father died, worked with the elder Johnston. We further believe that William Johnston, the second eldest son, painting portraits in Connecticut in the 1760's, was assisted by one or the other of the brothers or perhaps by another partner not of the family. The latter assumption may be more correct as we find mention in a letter from Johnston to the Artist Copley* in Boston (dated Barbados, May, 1770) of a former partnership with a "Mr. Parker." Inconsistencies

* Letters and Papers of John Singleton Copley and Henry Pelham, 1739-1776. Boston: *Massachusetts Historical Society Collections*, Vol. 71, 1914, p. 88-93.

and differences of handling which may be observed when comparing the portraits in the exhibition may be attributed to collaborative efforts of the partners.

This letter further refers to one written to Johnston in January of that year by the mature artist Copley in which Copley asks for information about "boiling oil" for mixing with pigments. This would indicate that Copley respected Johnston as a painter. Johnston mentions Portsmouth, N.H., where he lived for a while, and Middletown, Connecticut, where his sister, "Mrs. Hobby", lived. He signs himself, in the Copley letter, as "Your friend Will."

The portraits here exhibited point to strong influence by the Boston painters Badger, Greenwood, Blackburn and Copley, all contemporaries of William Johnston. Elnathan Whitman, with his elongated body and rather wooden pose, strongly suggests Badger, while the Mrs. Chenevard portrait seems a compromise between Badger and the more competent, stylized Blackburn.

Four of the portraits which can be regarded as typical and all by one hand, are those of Eliphalet Dyer, Mrs. Seymour, Ralph Isaacs and Mrs. Isaacs (m. 1761). More sophisticated and confident than the preceding they show clearly the influence of Blackburn's work, with a suggestion of Greenwood in the inclusion of accessory materials in the composition which relate to the subject: law books in profusion for Dyer, and a standing-desk for the merchant Isaacs. The Hamlin and Riley portraits seem to indicate definite collaboration with another, less skilled painter. The Pomeroy and Caldwell portraits indicate an improvement in technique and more of the influence of Copley.

Thomas Mumford V, 1728–1799, lent by The Brooklyn Museum, Brooklyn, N.Y.

Sarah Deshon (Mrs. Samuel Wheat), 1752–{ }, lent by Lyman Allyn Museum, 30½ x 38 inches

The Mrs. Deshon portrait, which comes from the New London region (and is very close to two others of that region not included in this exhibition) while showing the same technique as others of the group is different enough in style to seem to indicate that the painter was, at least temporarily, "trying something new." This was a characteristic of most all of our early American painter-limners who lacked formal instruction and who periodically came under the influence of one painter or another—or who had a new opportunity to study the works of yet another painter.

The Mumford and Hall Jackson portraits are the only two portraits in the exhibition which, in the writer's opinion, are puzzling. Enough of style and technique is similar to suggest that these may be by another painter who came under the influence of Johnston himself. Perhaps here we see the individual effort of his former partner or collaborator.

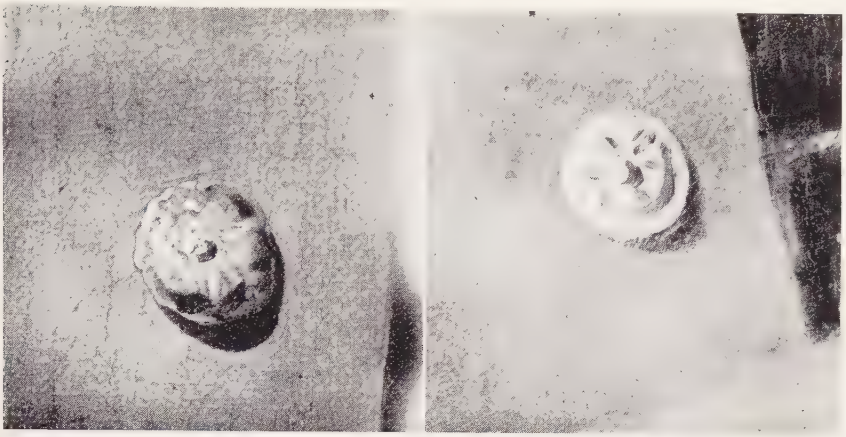
The portrait of "Mrs. Seymour" attributed to Johnston, has always been regarded as that of Mary (Ledyard) who was Mrs. Thomas Seymour, Jr. Mary Ledyard was born in 1735, and at the time the portrait was presumably painted would have been aged 27. The writer has always felt that this is a portrait of an older woman and very probably that of Hepzibah (Merrill), Mrs. Thomas Seymour, Sr., born April 14, 1712. Instances of the confusion of a generation or so, after nearly two centuries, are not uncommon. If the portrait is of Hepzibah (Merrill) Seymour the account book entry of Thomas Seymour, Sr. applies to this portrait.

RALPH W. THOMAS
New Haven Colony Historical Society

WILLIAM JOHNSTON'S STYLE: A student of early American painting, seeing a portrait by William Johnston for the first time would surely think of Blackburn in searching for a likely attribution. A closer look would soon dispel any possible confusion with that far more sophisticated and able artist. However, the basic influence seems to be Blackburn, and that is not surprising considering the relation of Johnston's formative years in Boston (1750's) to the dates of the other artists working there in the 18th century. Feke had disappeared about 1750, Peter Pelham and Smibert had died in 1751, and John Greenwood had left this country for good in 1752 (by this date Johnston was only 20.) This left Joseph Badger whose crude technique was not likely to inspire a boy of Johnston's ability; Copley, who, being six years Johnston's junior would have been too young to set an example, and Blackburn, whose visit to New England fell at just the right time (1750's and early 1760's) to impress William Johnston.

Several of Johnston's most easily recognized characteristics are taken from Blackburn: the upturned corners of mouths, the overly ruddy complexions, and the slightly turned heads with a coy twinkle in the eyes turned back towards the spectator. Blackburn also liked to pose his men by a cloth-covered table holding writing materials, but this was a common background for artists of that era. Here the similarity ends. Johnston has little of Blackburn's technical ability. He often fails to create a feeling of third dimension, his draperies are metallic, hands poorly drawn and laces lacking in Blackburn's mastery.

Thomas Johnston, William's father and an artist himself must have made



Coat button [Fig. 1] Thomas Mumford (left) and Dr. Hall Jackson (right)

some impression on the younger man's style. Almost nothing is known of the senior Johnston's painting, but if James T. Flexner's attribution of the portrait of Joshua Gee (Massachusetts Historical Soc.) to Thomas Johnston is correct (and he makes a very good argument for it) then we can trace William's fondness for ruddy complexions to his father.

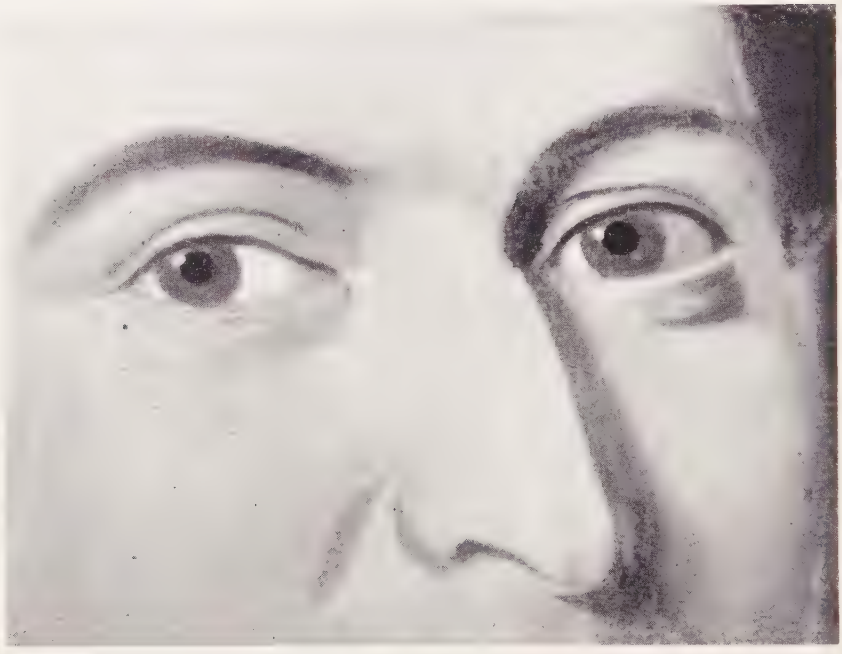
Of the many mannerisms that set William Johnston's style apart from those of his contemporaries, the most easily recognized is his treatment of eyes. The pupils are usually undersized, sharply defined and have a mischievous expression [Fig. 2]. Johnston's Philadelphia contemporary Matthew Pratt also painted pupils undersized, but they were fuzzy in outline and dreamy or sleepy in expression.

Johnston's mouths usually have upturned corners as in a posed smile and often show full lips which suggest a slight pucker, as in the illustrations of Dr. Hall Jackson's and Ralph Isaacs' mouths [Fig. 3]. His colors are more varied than the pallets of Pelham, Smibert, Badger or Greenwood, and he liked to liven his portraits by sharp contrasts of light and dark, a trait easily noted in black and white photographs of the originals.

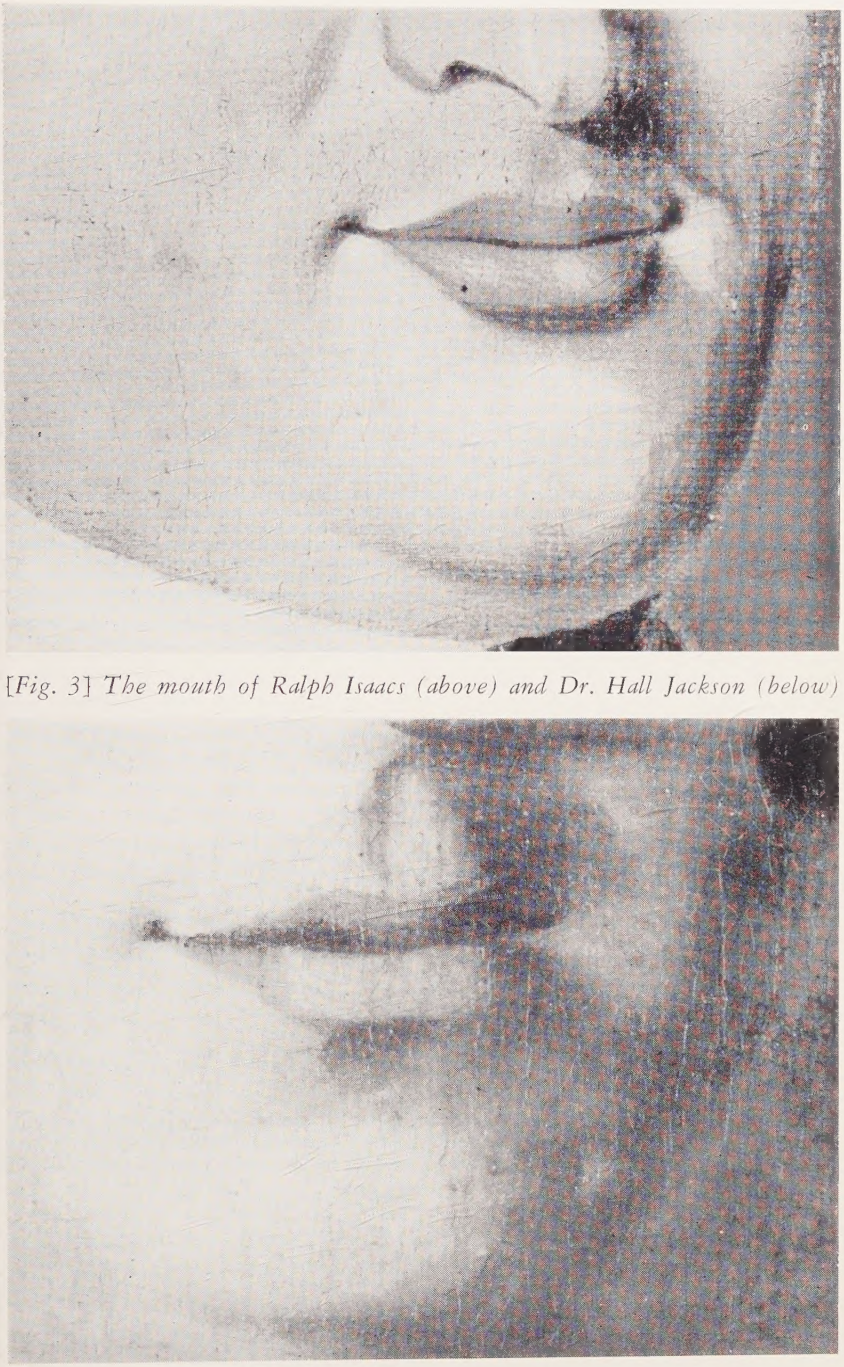
While Smibert is recognized by his rugged brushwork in painting his heads, Greenwood for the crudeness of his, Badger for his thin application of paint on faces (letting the grey underpainting show through) and Copley for the cold-creamy quality of his flesh, William Johnston's faces have an enamel-like quality that hardly shows a brush mark.

To complete this list of the more obvious of Johnston's painting habits we should add his difficulty in rounding the tops of his subjects' noses (they often appear flat on top) and his inability to handle the perspective of his background materials (some chair backs rise from tables supposed to rest beside them.)

Ability to recognize the work of an artist can be acquired only through familiarity with the available originals. An artist infuses something of his own personality into each picture. This intangible something cannot be described in words. Thus each portraitist puts a common denominator of expression



[*Fig. 2*] *The eyes of Ralph Isaacs (above) and Eliphalet Dyer (below)*



[*Fig. 3*] *The mouth of Ralph Isaacs (above) and Dr. Hall Jackson (below)*

in all his portraits so that his subjects may all look different, but they still all look similar. For example, among the 18th century Bostonians, Smibert's subjects are stolid, Badger's have a "morning after" look, Blackburn's are smilingly quizzical, Greenwood's supercilious, Feke's haughtily aloof, and Copley's are the most un-posed and unaffected of all. William Johnston's have a feeling of being consciously posed and slightly amused by it all. Though these expressions can not be adequately described they can easily be caught in a one-man exhibition such as this.

With the above-listed characteristics in mind one can walk around the present exhibition of portraits attributed to William Johnston without seeing a discordant note until one stops in front of the portrait of Dr. Hall Jackson (Amherst College, att'd to Copley.) Starting from the bottom of this portrait and working up, all seems familiar until one reaches the face. The pose, handling of the coat, table cloth etc. all look like Johnston. Even the buttons are treated much like those on Thomas Mumford's coat [Fig. 1]. However, very little about the head, except possibly the hair (which is similar to that in the portrait of Ralph Pomeroy) has any resemblance to the rest of the group. As Mr. Harlow has pointed out, this inconsistency may be explained by a helping hand from the "Mr. Parker" mentioned as "my partner" by Johnston in his letter to Copley of May 4, 1770. Because of this possibility, and as the portrait has so many other similarities to the rest of the group, I would tentatively leave it under the Johnston attribution.

The treatment of the face in the portrait of Mrs. John Michael Chenevard is completely different again. In contrast to the familiar enamel-like surface, this was painted in strong strokes with a stiff brush. However, the combination of similarity of facial expression to the rest of the group, and chronological and geographic arguments in Johnston's favor, seem to outweigh this change in technique and make this the inevitable "exception to the rule."

In arranging this exhibition of portraits attributed to William Johnston, The Connecticut Historical Society has made a considerable contribution to the understanding of 18th century painting in New England, and has recalled another artist from his hundred-year sojourn in the limbo of anonymity.

ROBERT C. VOSE, JR.
Vose Galleries of Boston

NOTE: Later this Spring we hope to arrange an exhibition of mechanical toy banks. We would be particularly interested in locating specimens made by J. E. Stevens Company, Cromwell, Connecticut. Any catalogue or descriptive material would also be welcome.

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